Using Filmed Expert Demonstrations in Counsellor Education: Suggestions and Recommendations

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ABSTRACT

Although research exists about student learning processes using filmed experts demonstrating counselling systems and skills, there appears to be no formal direction or advice for instructors or supervisors on how to view, use, or teach with these types of films. This article attempts to fill this gap by combining ideas from the literature on pedagogical uses of visual media in education, student suggestions about film use, and experiences of instructors using expert demonstration films. Effective practices are suggested, including preparing students for viewing, understanding viewing processes, and post-viewing discussion techniques.

RÉSUMÉ

Bien qu'il existe des recherches sur les processus d'apprentissage qui utilisent des experts filmés en train de démontrer des systèmes et des habiletés de counseling, il semble n'y avoir aucune direction ou conseil officiel aux instructeurs ou superviseurs sur la façon de voir, d'utiliser, ou d'enseigner avec ces types de films. Le présent article tente de combler cette lacune en combinant des idées provenant de la littérature sur les usages pédagogiques des médias visuels en éducation, des suggestions des étudiants sur l'utilisation de films, et les expériences d'instructeurs qui utilisent des films de démonstration. Des pratiques efficaces sont suggérées, dont la préparation des étudiants à la projection, la compréhension des processus de visionnement, et des techniques de discussion après la projection.

Although research exists on the value and consequences of various types of modelling in counsellor education, it rarely includes formal guidance or advice for instructors in using films of experts demonstrating systems of psychotherapy or modelling skills and interventions (see Baum & Gray, 1992; Corradi, Wasman, & Gold, 1980; Hill & Lent, 2006; Kaplan, Rothrock, & Culkin, 1999; Konrad & Yoder, 2000; Moodley, Shipton, & Falken, 2000; Nerdrum & Ronnestad, 2002; Pearce, 1997; Truell, 2001). With a myriad of demonstration films available to choose from, it is very common pedagogical practice to use these films in the counselling classroom; however, without guidance for strategic and effective use, instructors may not be capitalizing on the full potential of this resource. Recommendations for how to view, utilize, or teach using these types of films have the potential of enriching this pedagogical tool for both instructors and students. This article attempts to address this gap by combining ideas from the literature on pedagogical uses of visual media in education, student suggestions about film use, and experiences of instructors who use expert demonstration films for counsellor education.

The suggestions for productive and effective use of demonstration films arose from two data sources. The first is a recent study I designed and conducted to under-

stand students' perspectives on viewing expert demonstration films (Keats, 2008). Eighty-seven graduate and undergraduate students participated in the project (31% graduate and 69% undergraduate), with approximately 85% of respondents being female and 15% male, who ranged in age from 18 to 48. I gathered their perspectives of video demonstrations immediately after they had viewed a film[1] during a counselling-related course taken in one of two British Columbia universities. Each student viewed four or more films during each of the five different courses. Data were gathered using a qualitative questionnaire consisting of 20 questions (demographic, information about the video, ideas pre-viewing, ideas and impressions post-viewing); 391 questionnaires were completed. A thematic analysis of the questionnaire responses was conducted using qualitative data analysis software (MAXqda). Once the data were analyzed, I conducted a graduate student focus group with six participants where I further explored the themes arising from the questionnaires, as well as other issues raised by the group participants.

Second, I interviewed five counsellor educators about their typical processes of using video demonstrations. These instructors each taught one of the five courses participating in the study above.

Both sets of information are presented in a general discussion about media use in the classroom and film selection. I also outline three key aspects of viewing filmed demonstrations: preparation for viewing, viewing, and discussion process issues. I conclude with further issues for consideration by counsellor educators when using filmed demonstrations.

Media Use in the Classroom

Bird and Godwin (2006) suggest that visuals are commonly used in classrooms and appeal to students due to their familiarity with this medium. Students are most likely knowledgeable about how to watch films, yet may not be able to identify what it is that they are seeing in the context of a disciplinary demonstration. Earlier research (Martinez, 1993) shows that the intended message of a disciplinary film matters little, as viewers often see what they want to see. The producers of the demonstration most likely intend to emphasize a particular message for the audience, yet viewers have ways of looking at the film through their own lens of race, class, gender, and other aspects of identity. As students interact with demonstration films, these contextual factors influence the experiences they have as viewers of the film (Blum, 2006). Additionally, both Hall (1980) and Martinez (1995) believe that when viewers encounter a message that challenges their worldview, they have a tendency to misinterpret it so that it will fit their viewpoint. Indeed, a film is not simply shown or transmitted to a blank audience, but rather the viewer is an active participant in the meaning-making of the film itself (Martinez, 1993).

As above, students in this study noticed different aspects of the demonstration based on their own life experience and character. For example, students stated, "There was a distinct process of taking from videos that which resonated with you —things that you would like, that worked for you and then discard things that

don't work for you" and "You're watching someone who's more experienced than you and that's how you learn, by watching … and then you tailor that to how it fits your own personality." This way of watching influenced what students viewed and the meaning they made of it. Further, new meanings can arise through interpersonal dialogue (Bird & Godwin, 2006); in this way, articulating their ideas in group discussions is a key factor in understanding and negotiating students' perspectives about such issues as culture, gender, and the counselling profession as reflected in the demonstration films. Students' subjective emotional and intellectual engagement with viewing needs to be incorporated into the dialogue to enrich knowledge production (Staiger, 2000).

In this regard, it is important for instructors to think carefully about why they are choosing a particular demonstration (or part of a demonstration) for student viewing and what they expect students to learn. This careful selection, combined with a contextual understanding of the student audience, has the potential of developing very productive and rich learning for counselling students.

selection issues around available films

Due to the large number of films available for viewing I offer a few comments about film selection. The films that an instructor chooses will be decided by what theory or practice issues need addressing in the classroom. It is helpful to review as many films as possible for each theory before deciding what to show, as the variety and quality varies significantly.[2] This undoubtedly takes time, yet it is worth the effort. Reviewing many films allows one to judge what is best to bring to the students' attention, as well as opening the door to show contrasts between counsellor styles, clarity of practice, or changes in interventions over time. For example, older films can be used (e.g., *Three Approaches to Psychotherapy I* [Shostrom, 1965]) along with current films (e.g., *Constructivist Therapy* [Brown & Tullos, 2004]; *Cognitive Behavioral* [Day, 2004a]) to show theoretical and practical progress, to contrast differences in earlier versus current interventions, and to stimulate discussion about why changes needed to take place (e.g., current context, multicultural counselling).

It should also be noted that there are a limited number of films that show women as experts. This is an essential point, as the majority of participants in the study were female. This larger percentage of female participants reflects similar student numbers in the two university programs involved in the study. Students noted, "Seeing women experts is important when you're trying to visualize yourself [as counsellor], especially before practicum … I wouldn't want [all films] to all be women but it would be nice to have an equal representation of them" and "One of the disappointments I have is not seeing as many women—female representations of the expert." In this regard, it is important for instructors to seek as many good filmed representations of women experts as possible (e.g., *Feminist Therapy* with Laura Brown; *Object Relations Therapy* with Kim Hayes; *Conjoint Family Therapy* with Virginia Satir).

It is important to be aware that there are significantly fewer demonstration films about working with children. Nonetheless, instructors need to be able to show films of child therapists to students practicing to be school counsellors or who plan to work in agencies that focus on helping children. The process of counselling children is very different due to developmental issues, and, aside from basic microskills, what might work with adults is not often suitable for children. Of the films I have reviewed, most show a wide variety of counsellor styles, yet are limited in terms of theoretical perspectives and interventions available.[3] The following are some films of interest, with the name of the counsellor in parentheses: *Essentials of Play Therapy with Abused Children* (Eliana Gil; Dawkins & Gil, 1998), *Child-Centered Play Therapy: A Clinical Session* (Gary Landreth; Landreth, 1997), *Techniques of Play Therapy: A Clinical Demonstration* (Nancy Boyd Webb; Boyd Webb & Dawkins, 2006), *Play Therapy With a Six-Year-Old* (Jane Annunziata; Annunziata, Broderson, & Frank-McNeil, 1997), and *Gestalt Therapy with Children* (Violet Oaklander; McCloy, Clark, & Leonardi, 1991–1993).[4]

Finally, this lack of diversity is also evident in the very small number of films that include counsellors or clients of different racial or ethnic backgrounds (see Janelle Pullen in *Cognitive Behavioural Therapy* [Day, 2004a]). This is a very important gap to note in the choices that are available to counsellor educators and students, and poses an imbalance in the possibilities for visual education about the counselling profession.

PREPARATION FOR VIEWING

Student Preparation

It is especially important to prepare students to view demonstrations from experts who may be unfamiliar to them. Yager, Johns, Ingram, and Brown (1995) found that students were less likely to find value in a demonstration where the expert was an unknown and their current expertise and trustworthiness as a counsellor was yet unproven. There are excellent films that show experts who may not be readily known to the students yet whose counselling work is very good, such as Kim Hayes in *Object Relations Therapy* (Day, 2004b). Instructors' enthusiasm and valuing of the expert will add to the effectiveness of the students' viewing so that they can get as much as possible out of the demonstration.

It is common for instructors to prepare students for viewing by assigning or directing them to specific texts or articles before showing the film. The demonstrations often illustrate concepts from the readings and can, as one student stated, "bring counselling to life." If reading is required, it is important for instructors to make connections between the readings and the demonstration. The expert eye of the instructor can direct students to view subtle links between the concepts in the readings with the nuances in the demonstration. This will help students understand what is happening in the demonstration and view it with more attentiveness.

Instructors can add to student learning by presenting possible *viewing focusers*, such as focus questions, processes to look for, counselling challenges, expert

weaknesses, client responses, or even warnings about strong affect, datedness, unusual techniques, or unusual approaches. Additionally, students may have specific expectations of what they will see as a result of their readings or from personal knowledge, which can be discussed before viewing. Specifically addressing the theory or practice demonstrated might counteract possible prejudgements that may influence their openness to seeing what is valuable about the demonstration.

Instructor Preparation

The more aware, prepared, and practiced that instructors are in their own viewing, the more able students will be to engage in rich learning opportunities. This involves instructors' viewing and previewing practices, as they are similar to previewing a text or articles that students will read; being a critical reader equates with being critical about a visual representation of a topic. This critical viewing allows instructors to choose whole films or significant clips that will be the most valuable for students in relation to the ideas taught. It also aids instructors in preparing for questions that students may have about specific aspects of the film, as well as in preparing questions that may focus the students' viewing on particular issues, nuances, or processes. Additionally, critical viewing may alert instructors to possible misreading (misviewing) that students may present due to preconceptions, misunderstandings, or contextual influences that might affect their viewing. Critical viewing also prepares instructors for screening the film and avoiding repetitive ways of questioning or responding to the demonstration. Repetitive patterns may lull students to sleep or create unnecessary anxiety (e.g., repetitive questions such as "What do you see now?").

The viewer is limited by how the expert session has been filmed and can only work with what is available. In this regard, it is necessary to explore how the film was created to convey the particular perspectives, values, beliefs, interests, behaviours, and preferences for the demonstrated interventions, skills, and theories. In this regard, exactly what is the film a record of? Is the reality of the sessions actually captured by the film? What authority is actually coming through? It is also important to note how the counsellor and client are depicted in terms of dress (e.g., if it is in contrast to the presenting issue or context), the seating arrangements (e.g., which side of the room the counsellor is usually on and why), room arrangements and how that might matter (e.g., if the background includes books, a window, a diploma, a blank wall), where the camera focuses most frequently (i.e., on the client or on the counsellor), and what type of client and what issue is presented (e.g., who the clients are; what the presenting issues are; if gender issues are present). These aspects are a critical reflection of what the film is attempting to represent and are powerful influences on students' perspectives of counselling processes and their identification with the role of the counsellor. For example, the focus group members agreed when one student stated, "I think [taking the counselling role] is happening while I watch, taking on the role, and it helps to really see yourself saying those

things and in that role." Discussing these aspects openly with students can add to their learning and identification with the counsellor position and the possible inherent values that may be covertly demonstrated either in the film or by the instructor.

Instructors need to explore and highlight what students may deem to be "good" in the demonstration. The value of a film may differ for each viewer, so clarifying and understanding what constitutes a good film is essential. Instructors should explore other possible meanings and interpretations, including what may be lacking or how filmmakers may have directed the viewer's gaze. This is especially important because good demonstration films do not necessarily carry or speak for themselves; instead, they need full instructor participation to guide students' observations (Bird & Godwin, 2006). Instructors' skills in viewing the films and their experience of seeing many variations will make a big difference in these types of discussions.

Further, the instructor's attitudes, enthusiasm, or disdain will be clearly visible while teaching various possible meanings of aspects of the demonstration. While viewing, students will see and hear the beliefs and values conveyed by both the instructor and the film producer. This is especially true if there is a commentary in the film that may reinforce what is seen or not seen in the viewing. For example, one student stated, "I was surprised by the instructor's negative response to the eclectic video because it was in direct contrast to how she had spoken about all the other theories." Student observations in this regard will be helpful not only for the instructor in dealing with possible bias in future classes, but as an opportunity for students to recognize their own values and beliefs about counselling. Finally, it is important for the instructor to set goals for viewing and clearly articulate these to students.

VIEWING PROCESSES

Counselling students viewed numerous demonstration films over the course of their training at the universities in this study. They encountered the same film presented in different ways in different courses (i.e., theory-based versus skill-based courses). Viewing at different points in time required additions and adjustments to perceptions, ideas, feelings, evaluations, and meanings of what was seen and learned. One student commented on her experience, "Thinking back to ones that I'd seen earlier and ones I saw later, I just started looking at them in a bit of a different way because later you're suddenly thinking about theories all the time and what that means." Another student said it was "totally different how you would interact with the video if you were in the beginning of the program than after six or seven courses. I took [the] family [counselling course] just recently … and it was easier to identify things because I know I drew—as I'm thinking about it—I drew so much out of other classes." There seemed to be increased insight and new learning each time students viewed the films, even after seeing them repeatedly.

Learning to "Read" the Visual Text

Assuming there is value in teaching the subject through filmed demonstrations, teaching students how to look at the films should be included as one of the learning outcomes of a counselling course. In order to see what is happening in the demonstrations, the viewer needs to know how to approach and analyze the content of the films. Different strategies for teaching students to read the film text are described below.

Training student viewing. Knowing what students see and how they are looking is an important starting point. In this regard, a first step in training students' viewing practices would be to explore issues such as what the students are able to see, what they look at when they watch (e.g., counsellor, client, structures), how they respond emotionally or cognitively, and how they make sense of what they see. Students' desire to view a full session at the beginning of a counselling program (in order to get a "big picture view" of the counselling process) is a key opportunity for instructors to address the viewing process and the issues that may arise in viewing practices. A second step could be to explore the interactions between client and counsellor in short-clip segments. For example, the instructor may start with small clips of a single interaction or exchange (i.e., a single statement by the client and the counsellor's response). Different aspects can be explored from this simple exchange, such as nonverbal gestures, clarity of the counsellor's listening skills, strategies of both counsellor and client to communicate, or possible alternative counsellor statements (based on the client's response) with speculation about possible influences on the client's perspective.

A third step may be to show a series of exchanges about a specific topic or focus in the session. Students can be asked to make notes in preparation for discussion on aspects such as nonverbal gestures, accuracy of responses from a behavioural perspective (microskills), moments of insights noted, what might have created or added to client insights observed, and possible alternative responses. A fourth possible step is to connect theory with practices observed in the session—moving from perception to conception. These can be noted through the counsellor's observed decision-making processes, skilled responses in relation to the client's statements, beliefs or values that are observed, contextual factors that might affect the interaction and communication, and so on.

Students also mentioned the importance of the instructor's expertise in pointing out and teaching them to recognize the microskills (e.g., empathy, summarizing, clarifying, probing) used by the expert. Students were often surprised that the instructor could see so much in a single film: "I just wasn't expecting to see the video that way, because it wasn't the way that I was used to watching videos. It was useful to be able to recognize some skills right away. If I was just watching by myself that's not something that I would ever do. I wouldn't be mentally naming each skill as it happened." At first, the skills were difficult for the students to recognize, but over time, they were able to cue into what they were seeing and recognize it for themselves.

Staying alert while viewing. In order to learn, students need to stay attentive during the viewing of filmed demonstrations. Watching a film can sometimes lull viewers into a dream-like consciousness where important parts of the film are missed. As an instructor, it is very important to make sure that the students are awake, conscious, and aware of what is happening while the film is running. To combat some of the sleepiness that may happen with media viewing, numerous techniques can be used to keep students focused. Some strategies include (a) asking students to keep track of something specific during their watching, (b) stopping the film with the intention to focus on specifics about the content of the demonstration, (c) having students observe their own personal emotional responses (e.g., sadness, boredom) and how it may be a reflection of something happening in the session, and (d) getting students to imagine themselves in the position of either counsellor or client and describe possible responses and reactions to taking those positions.

Additionally, instructors should be aware of students' reactions while viewing, including emotional responses, verbal responses (e.g., "awe" "oh!" "brother!"), uninterest, or inattention. Awareness of these various reactions can allow instructors to respond appropriately and adjust the presentation or discussion. Further, students should be prepared for the possibility of their own emotional reactions to the videos when they view, either due to the content of the session or their own identification with the counselling issue. In the study, a student described her response to the content of one of the films as

> something that surprised me … I was emotional. I was really surprised when I was watching the session, watching the process, and trying to learn what was going on and found myself caught up. It was really emotional maybe because in both of those videos the counsellor did something which I didn't know you could do.

In another example, after showing a clip of a counsellor performing the cognitive behavioural intervention of a *thought record*, a student expressed anger at how the expert had handled the session. I asked her to be specific about her criticism on a behavioural level and, once we reviewed the tape to confirm her criticisms, we found that it was actually the student's experience of this intervention in her own therapeutic work that she was angry with and not the expert whom we were watching. These examples show important opportunities to debrief emotional responses and to talk to students about how they might respond in their own counselling sessions and what to do when emotions arise.

DISCUSSION PROCESSES

A considerable number of suggestions and comments came from students about the discussion process. In fact, the issue of discussion was the topic that students commented on most often in the course of the study. Students noted that they needed time to really look, see, and digest what it is they were viewing. It was important to them not to feel rushed through the process, as discussion was a key piece in reflecting on the films' meaning and content. In some cases,

students deliberated further after class about what they saw. In this regard, it may be helpful for them to revisit the content of the film in the next class so that any residual thoughts or concerns can be addressed.

Many different ideas and experiences informed students' opinions about how discussion should take place in order to make their viewing most useful. Without question, they saw the value in discussions and emphasized the necessity of talking about the film, no matter what type of format an instructor used. As one student stated, "Either way the discussion has to be there in some form." Another student emphasized that discussion was "equally important when compared to actually watching." In this section, I cover some particular discussion techniques: instructor's experiences; viewing followed by discussion; previewing discussion, followed by viewing and postviewing discussion; short-clip viewing, followed by discussion; viewing, followed by discussion and practice; and specific student suggestions to instructors.

Instructor's Experiences

Students appreciated instructors disclosing their own field experiences during the discussion period. One student stated:

> When professors have opened up about their personal challenges or difficulties or when they've had things they've struggled with, it really validates the fact that you don't have to be perfect and these are people who you respect and think that they're doing a really great job and you recognize that they weren't always that good and also went through all these struggles in the process. I think that's very validating to hear those stories.

They found value in hearing about comparisons between the instructors' counselling experiences and the experts' demonstrations. They were also interested in knowing how the instructors validated (or not) the expert's performance based on the instructor's expertise. For example, one student said, "I really liked how our instructor stopped the tape at times to comment and also to tell us how he would've handled a particular situation or worded a particular response from his experiences."

In one class, the instructor showed a film that he had made for educational purposes using a particular theoretical perspective. He invited the client to speak with the class about the process of being in the client role. A number of students were especially keen about this experience. One stated that the "[client's] commentary was invaluable to give real insight to what the experience is like." Another said, "[The film] really went hand in hand with having the client come and present the film to us in person. I'm not sure how it would have been if that was not possible and we were only able to view the film alone." Indeed, sharing process experiences inspires and creates enthusiasm for the challenges of practice.

Viewing Followed by Discussion After a Full Filmed Demonstration

Some students preferred to have a discussion only after watching the full film. "I'd rather watch [the film] the whole way through—not stopping the tape—and then have a chance to kind of discuss it together and get different viewpoints on

it." This student wanted to look at the film and come up with ideas inductively rather than have her viewing organized or controlled in any way, such as with a previewing discussion. She believed that without any expectations for what she would see, discussions would be more open and less directed. Seeing how students are viewing without direct guidance is an important first step in understanding their initial approach to the films.

Occasionally, instructors asked students to take notes and write questions to discuss at the end of a full tape, rather than stopping the tape at critical instruction points. Again, this allowed students to see the whole session without interruption and to keep track of any thoughts, opinions, questions, or reactions from watching that they wanted to discuss.

In looking at the choices of when to view a full session versus a short-clip segment, students agreed that it was helpful to see a full session at the beginning of the program, especially if they had never previously experienced or participated in a counselling session. As they learned more about the counselling process, they were more interested in the details of the process, which seemed more conducive to the short-clip segment technique.

Previewing Discussion Followed by Viewing and Postviewing Discussion

Other students described a process of previewing discussion, viewing, and postviewing discussion as a complete process of film use. One said, "The video was totally entrenched in the theory that we were talking about, so a lot of the discussion happened first, then the video, and then afterwards we totally debriefed the session as a whole. So, it was pretty complete." Another stated,

> I like to hear the different interpretations of it—just getting people's impressions of different parts, seeing what parts stood out for them. Sometimes it is something that I completely didn't notice at all. After watching, it is fresh in your mind so I can get as much from the discussion as I did from the actual film.

One student pointed out that readings and "a discussion before … is helpful because then you have that discussion or that lecture and then you watch the film with that in mind, you're looking for something specific and then talking about if you saw it or not afterwards." These examples show how students used the information in the previewing discussion to enhance their learning and increase the depth of knowledge that was possible in the postviewing period.

Previewing discussions prime students to view the film in a particular way—specifically to view for the theoretical aspects of the demonstration. The postviewing discussion can be an opportunity to talk about what they noticed, goodness of fit between the readings or lecture and the film, misconceptions or expectations, and other aspects of the film that they may have missed (e.g., cultural aspects, client responses).

Short-Clip Viewing Followed by Discussion

The majority of students in this study found that it was extremely important for instructors to slow down the process of debriefing by rewinding the tape and "ex-

amining it bit by bit, since it is hard to process all the information in one sitting." One student stated, "It is useful to take chunks of it as opposed to debriefing after looking at the entire session." These reflections are noted as corresponding to the research of Corradi et al. (1980), who stated that the "stop-action" technique was found to be particularly effective in discussing the film segment by segment.

The timing of the short clips differs depending on what an instructor is interested in showing. For example, one instructor stopped the film every three to five minutes and asked, "What is happening now?" Students described this high frequency as both irritating and useful. Some struggled with what they were supposed to be seeing in such a short period, and others appreciated the challenge of finding something that seemed important and might arouse further discussion about their individual interests.

Students were also concerned about seeing many short clips throughout a full session versus seeing a few short clips in a brief or limited segment of a session. For example, one student positively described how her instructor reviewed "a whole session and although it took a long time, we would stop the film and [the instructor] would say, 'What's he doing here? What's he doing here? Why did he do that?' It took a long time, a lot of hours, but the discussion was incredibly impactful. It was a really great technique." Another student appreciated the ability to take a risk and be wrong about what she saw:

> I like the interactive stop-go approach. I like the whole idea of being wrong as well. The prof says "What's happening here?" and you say something, and he says "No, that's totally not what's happening." I might be watching a whole film and I think I know what's happening, which is totally off-base, then I go away not knowing that, right? But that active engagement part, for me, is like fully participating even if I totally miss the mark.

Students also had opportunities to stop the tape themselves if they noticed something of interest as an alternative way of using this short-clip method. In contrast, some students found this technique confusing. For example, "A lot of times when the tape was stopped and he said 'What's happening here?' I thought, 'I don't know, your guess is as good as mine, you tell me.'" Other students expressed a need to see longer clips in order to see what was happening. These two perspectives point to the fact that it is important to vary the way the demonstrations are shown, as each method has its merits and drawbacks. It may also call for viewing a whole section, then breaking it down into short clips in the second showing.

Instructors used variations on the short-clip-discussion technique. Some instructors used short clips of the film to evaluate what students saw and understood. Specifically, they wanted to know how students were making connections between theory and practice (e.g., "Given what you know of cognitive theory, why do you think he is doing that?" "What is she doing right now?" "What's his rationale?"). Sometimes instructors combined previewing discussions with short-clip viewing in order to point out where the theoretical piece was being enacted. In this way, students were told to think about the theoretical material as a way of understanding what they were about to watch—paying attention to how the theoretical ideas

played out in practice. Instructors also wanted to have students examine the process of counselling by stopping the film and asking more process-oriented questions such as "Why do you think the therapist has moved in this direction? What do you think the therapist is thinking at this point? How do you think the client is feeling now? What do you make of the client's reaction to this intervention? What did you think would happen next?" With these questions, instructors could deepen the students' viewing and learning.

Viewing Followed by Discussion and Practice

In practical courses, students can view filmed expert demonstrations related to particular skills or interventions that they are learning. Once they have observed these skills, a discussion about the intervention can take place. After the discussion, students can practice the skills or interventions and review the film again for a comparison. As one student pointed out, "If you've never seen a session in practice, it's very hard to imagine yourself doing these things and saying these things." Another student remembers how useful it was to see the demonstration as it gave her confidence in the intervention before she tried it herself. "I remember at times being surprised at particular techniques or skills working. I was watching them in practice and just being taken by it in action and seeing it move another person." These opportunities to see the intervention in action and then try it for themselves assisted students in understanding the counselling process. As one student wondered, "I often was concerned that, when I watched the videos, I was forming an opinion about a theory or process based on who I was as I watched. I always wondered—is it their character or is it really about the theory, or the type of practice that makes it work?" Being able to practice the intervention opened the door to exploring this question.

Specific Student Suggestions to Instructors About Discussions

The majority of comments students made were based on discussion ideas or issues related to the process of counselling rather than on theoretical aspects. For example, in the students' own words:

> Make sure to point out where things could be done differently and discuss how those differences would bring about different actions.
>
> Create time for discussion after each segment about why the counsellors are taking certain actions and give alternatives.
>
> Walk us through the film with lots of pauses for ongoing commentary and suggestions about alternate ways of approaching the same situation.
>
> Note the rapid pacing and point out other flaws and strong points.
>
> Point out where or when the film has been "spliced" and the continuity of the session stops.

Students also became very mindful of how intentional the expert's actions were and wanted to know "why he is doing what he is doing." They advise instructors to "encourage students to get curious about how they might act as therapists,

and when the therapist on tape acts differently, please initiate an exploration of this oddity." The emphasis in the majority of these statements is about including details of behind-the-scenes activities that will enhance their understanding and knowledge of the process.

FURTHER PEDAGOGICAL CONSIDERATIONS

Pedagogical success in showing visual representations of counselling processes comes through observing how students watch, how they verbally respond, and how they perform.

These are important doorways into understanding the impact of the films in counsellor education and the best practices for their use. The films hold significant opportunities for learning about counselling as well as exploring students' preconceptions about stereotypical ideas related to counsellor or client behaviours and presenting issues. Being able to challenge stereotypes that the films may construct or reinforce is essential, especially in relation to representations of the typical counsellor or client. Additionally, it is necessary to point out who is omitted from these films in light of the current climate of cultural and diversity awareness. Further, it is important for students to see both counsellor and client as *persons* during the process of analyzing, describing, and explaining their actions and reaction as film subjects (Martinez, 1995). In this regard, instructors need to take the time to use filmed expert demonstrations with consciousness, critically analyzing what is presented and opening up opportunities for students to explore new perspectives, discuss pertinent issues in the counselling field, and compare or contrast what they are viewing with their own personal experiences. Undoubtedly, this will broaden students' horizons and develop flexibility in meaning making and critical interpretation in the course of their education and initiation into the counselling field.

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Notes

1 Students observed the following experts (10 men, 3 women) through this research project: A. Beck (cognitive therapy), L. Brown (feminist therapy), J. Carlson (Adlerian therapy), M. & G. Corey (group therapy), A. Ellis (rational emotive therapy), K. Hayes (object relations therapy), S. Minuchin (family therapy), R. Niemeyer (constructivist therapy), F. Perls (Gestalt therapy), C. Roger (person-centred therapy), V. Satir (family therapy), M. Westwood (therapeutic enactment in group therapy), C. Whitaker (family therapy), and M. White (narrative therapy).

2 Although it would be helpful for instructors to have a review of available films, this goes beyond the scope of this article. I am in the process of gathering information for a review for future publication.

3 The majority of therapists working with children are women.

4 See <www.auchicagolib.org/Video List Files/pdf video by title.pdf> for a good list of counselling videos.

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